Lapier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

533 Mrs. Redbird meant that the cycle as a whole was divided into
● 801 four groups of songs or that the individual songs came in clusters
[822] of four. Four major groups was probably meant, since this
[787] would then represent the fourfold division of the night and of the dream experience narrated in the song. Yet it is possible that both types of grouping occurred since the pattern of fours was so strong among the Maricopa. The songs in sequence were "in different tunes," she said; illustrating by the contrast of verse and chorus in our own songs. "The sets of songs in any cycle sometimes came in fours, depending on the story the songs told. There would be four different tunes. But there were also sets of twos and threes; not always in fours."

533 A single song will illustrate the type of all. The song il,ica'c told how the little birds or animals of the air were preparing to go to a celebration that was under way; how they got there and how they behaved. "The middle part of the night," it told how they thought they should not spend the whole night there; how they decided it better to go home, and how they left the celebration. It went on "to tell that toward morning," those who stayed there all night were tired and sleepy; how their husbands and children starved in the morning, and how those who had returned had prepared breakfast for their families. Here is explicitly the quartering of the night: the journey of the early night, the dance of the middle part, the return before morning, and morning itself. There is only doubt whether the rendering of the song through a night's singing did not also conform to this quartering; that "the middle part of the night" does not also refer to the songs sung during that period. But even so, the narrative would conform to pattern.

It is doubtful that there was any element common to all songs other than the experiences of the night. It was said that "they sang about Coyote in every song and mentioned him in every tale." This probably means no more than that Coyote figured frequently in song and story. Similarly, it may be presumed that Pima Butte, with Sierra Estrella a sacred mountain, was commonly sung about since "the spirits always take a man there first" in his dreams.